



Fig. 1 *Gesture of the hands.*



Fig. 2 *Nāga and nāginī emerge from the background with musicians.*

and index finger touch while the three other fingers remain straight. Although close to the seal (*mudrā*) of argumentation (*vitarka-mudrā*) that would be difficult to justify here, this position is closer to the ring position (*arāla-hasta*), one of the hand positions defined by the dance manual (*Nāṭyaśāstra*).³

The proportions of the face, the thick moustache and the stylised hair that forms an indentation on the brow, align this work with the style of Đōng Dưōng, yet the jewelry and costume and also a certain softening of forms may suggest an evolution, a return to the balance and measure that herald the apogee of the classical art. The small figures at his feet transmit the same sentiment: playing harp and drum as accompaniment to the divine dance behind them, as *nāga* and *nāginī* emerge from the background in veneration posture (*añjali-mudrā*), with scaled, serpentine lower bodies. Their devotion, meditative and ethereal, though naïve, makes a signal contribution to the charm of this work.

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3 Alessandra Iyer, *Prambanan: Sculpture in Ancient Java*, White Lotus, 1998, p. 51. We thank M. Zéphir for suggesting this comparison, which is more appropriate than the *kaṭaka-mudrā*, we first thought of.